



WHOSO PVLETH OVTE
THIS SWERD OF THIS
STONE & ANVYLD IS
RIGHT WYS KYNGE BORNE
OF ALL BRYTAYNE

PENDRAGON

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P E N D R A G O N

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Journal of The Pendragon Society. Vol.10. No.2.

: *: *

February 1977.

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Garden Flat, 22 Alma Road, Clifton, Bristol, BS8 2BY.

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O YOU WONDERFUL PEOPLE !

: *: *
Just a few days before Christmas we sent out a
call for help. By Twelfth Night our call had been
answered and you had sent us the £100 we needed to buy
ourselves a corner at Olympia in April. Many, many
grateful thanks to all our kind, suporting members !

: *: *
For the benefit of those who did not, for one reason
or another, receive an appeal letter (möstly because we
have leaned too heavily on them in the past) let us start
again at the beginning:

O L Y M P I A E X H I B I T I O N 19th --24th. April

: *: *

TO CELEBRATE

T H E Q U E E N ' S S I L V E R J U B I L E E

: *: *

The first International FESTIVAL OF MIND & BODY

: *: *
"There has recently been an enormous explosion of
interest in Meditation, Religion, Dietrics, Astrology,
Health Foods and Physical Fitness. The Festival intends
to be a gateway for thousands of people to find inform-
ation previously confined to the few...

: *: *
"The Festival has been selected and granted a licence
to be part of the Queen's official Silver Jubilee Cele-
brations. The festivities highlight a national appeal,
inspired and led by the Prince of Wales, 'to enable the
whole nation to commemorate the 25 years of the Queen's
reign, to express its affection for her and its gratit-
ude for her service. It enables everyone in the Realm,
individual, company and institution to show their thank-
fulness for the past and, in doing so, to benefit the
future. By her Majesty's own wish the appeal is dedicated
to young people...to help them help others."

: *: *
This is an extract from the first newsheet issued
from the organisers of the Festival. The Pendragon Society
has been very warmly invited to join in the Exhibition
and a stand has been booked. We hope that all our members
and friends from everywhere will come to see us at Olympia
in London in 1977.

: *: *
To book even a small stand at the show costs £300. We
decided instantly to share with two other groups and --
as there was no time to raise money by our own efforts
in Bristol --we sent out the appeal that was so promptly
answered. The cheque to clinch our arrangements with the
other groups was posted off on January 7th. so we are in,
with the intention of showing that Arthur is alive and

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: *:* *:* *:* *:*

: well and living in Britain. *:*

: Many other expenses lie ahead -- for lighting, insurance etc. We invented several exciting features to amuse the young but now realise that space is going to be so scanty we must confine ourselves to a wall exhibition and the production of magazines and pamphlets. The organisers visualise 15,000 people a day passing through the gates: just how much Arthurian propaganda should be prepared in advance, we wonder. For an occasion such as this we must obviously send out our material to professional printers. *:*

: The whole area of Olympia, we have been told, is to be bathed in the various colours of the spectrum. The various Societies and Groups such as ours will be housed in one long row of cubicles in the pale, pastel region under the heading of Esoteric and Ancient Wisdoms. Come and find us at "No.52 Amethyst Row". We shall be next to the Community from Findhorn. *:*

: There is to be full Press coverage for the previous week and during the week of the Festival: we hope that some of this will trickle across the Atlantic. We also hope that the media will not, as is their usual custom, depict us to the world as a bunch of dotty oddballs, merely there to provide light relief. One journalist has already pointed out that Prince Charles (who is in overall charge of all the Jubilee Festivities) takes the show seriously, "though with Prince Charles's sense of humour, of course, one never knows." *:*

: Anyhow, the organisers say that "The Theme of the Festival will be one of giving and co-operation." That the Festival of Body and Mind "will be one family focusing on the future, a living experience for people to enjoy." *:*

: Who knows ? Maybe we shall be there to see Britain actually drawing the Sword from the Anvil. *:*

: *:* *:*

THE WINCHESTER ROUND TABLE

"+ Graham Wilson, initiator of the Festival, has said that it is to be "a communications link for all those whose shared concern is for the oneness of mankind." +"

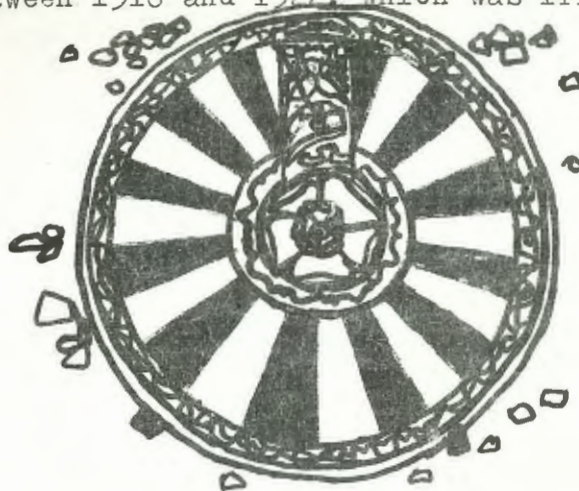
"+ Well, how could this be better symbolised than by a presentation of King Arthur's Round Table ? Of course we intend to feature this at our stall. +"

"+ The Pendragon originated in Winchester where, as all the world knows, a huge replica of the table hangs inside the Law Courts on the old castle wall. In our early days we tried to persuade the authorities to have this table scientifically dated. Our request was ignored, yet now -- fifteen years later -- this has actually been done and a recent TV programme created enormous public interest. Let us quote from the "Telegraph" the following day. +"

"+ "It was a performance to make Sherlock Holmes look like a boy scout. There was Cecil Hewitt, a master- +"

joiner, who took one look at the Table's underpinnings and said it must have been made between 1250 and 1350. There was Robert Otlett, a boffin from Harwell, who used carbon dating to get a similar result.

Dr. Pamela Tudor Craig, an art historian, proved that the picture on the Table was of Henry VIII, and had been painted between 1518 and 1522. Which was irrelevant, but fun.



But they had nothing on Prof. A.C. Barefoot (like a human woodpecker) who is a tree ring dater, which was why he wanted all those wood core samples. At one stage he was seen boring into the timbers of H.M.S. Victory, which I would have thought was lese majeste.

He took them all back to North Carolina, ran them through his computer, and announced that the wood in the Table must have been felled in 1336.

In another column of the same paper another journalist reported:

The Table is not 1500 years old, but was built in the time of Edward III at about the year 1336.

Romantics may not be comforted by the view of Mr. Martin Biddle, director of the Winchester Research Unit, who said of the two-ton oak Table yesterday: "We haven't destroyed the legend at all, we are creating a new one. After all, no historian has ever accepted that this was King Arthur's Table."

The age of the Table has been established in a modern scientific way. The experts are delighted because it has proved how accurate the two separated methods can be. One which is radioactive carbon dating established a date -- 1330 at the beginning of Edward's reign -- he was besotted by the Arthurian legend. The other by tree rings from 40 different oak trees, gave the year 1323.

The Table was X-rayed 224 times. Traces of both death watch and furniture beetle were found, but had been quiescent for a century. The Table, with its classic medieval decorations of red and green, looked slightly incongruous on the modern steelwork green plinth and surrounded by scaffolding.

Although it seems that King Arthur never dined at the table, it is still some comfort to know that it was admired by Henry VIII, who invited the Emperor Charles V of Germany and Spain to see it on his way to Southampton. As was the custom of the day the portrait of King Arthur was slightly altered by some obsequious local worthies, who superimposed King Henry's head, Mr. Biddle said: "We are

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trying to establish when first King Henry grew a beard."

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The names of the knights are rather a hotchpotch according to the historians. One of them, known as Le Beau Disconnu, was apparently an unknown Knight who somehow got himself a place of honour in the legend.

11 +

The Table is peppered with bullet holes from the time of the civil war. The evidence of the snots fired can still be seen on parts of the Table and, more dramatically, in the King's portrait.

”+

There followed quite a considerable amount of correspondence in the newspapers. Herewith extracts from two letters, the first from a Mr. Dodsworth of Kent:

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A distant bell rang as I watched 'The Mystery of King Arthu's Round Table'. On investigation in "The Age of Chivalry" by Arthur Bryant I found that, following Edward III's return from France in January 1344, a joust was held at Windsor and during this tournament Edward decided to re-create the "Order of the Round Table".

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To this end he commissioned the large round tower that is still the main feature of Windsor Castle -- this circular tower was to house the mystic table for the knights' annual Whitsuntide feast. Work on the tower commenced almost immediately on Feb. 16th. 1344; William or John of Ramsey was the mason responsible for the erection of the Tower and William Hurley the Royal Carpenter for the building of the Table. (These two men were also responsible for another of England's architectural gems -- the Lantern Tower of Ely Cathedral, itself a mystery of design.)

”+

Having ordered the tower and table, Edward travelled to France, not returning until after his mighty triumph of arms at Crecy in August 1346.

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A second letter, this one from a Nigel Saul of Oxford.

It is unnecessary to identify the Winchester Table with the Garter when the Arthurian legend itself was the centre of an active cult. In 1328, for example, Roger Mortimer held a series of Round Tables at Bedford, where the knights played the parts of King Arthur and his peers. If the Winchester Table was indeed made for Edward III, then we must now regard that king as an Arthurian enthusiast and propagandist in the tradition of Edward I, his grandfather, who held Round Table in North Wales.

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More puzzling is the identity of the master carpenter who created the remarkable table. Could it perhaps have been William de Hurley, the genius to whom the near-contemporary Octagon lantern of Ely Cathedral has been attributed? Nevertheless, whoever was responsible, we will have to revise upwards our opinion of King Edward III and his craftsmen.

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Finally, from a Mr. Arnold in Norfolk:

I wonder if the tree-ring dating method has taken into account the period of seasoning of English hardwoods? In those days furniture makers used timber which had taken years to season (it was not uncommon to leave oak to season for upwards of 20 years.) If this is so the two dates of 1338 and 1348 could be easily harmonised.

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LANCELOT OF THE LAKE

: By Sid Birchby. *:*

: He was the bravest knight of Arthur's Round Table, but
: his passion for Guinevere led to the break-up of the Company *:*
: and to Arthur's death. A key-figure, Guinevere is so much card-
: board, but Lancelot comes out of the story as a living char-
: acter, a Loki-figure first good then bad. *:*

: Why is this so ? Can't we resist scandal in high places ?
: Does it comfort us to know that even princes and queens *:*
: are human ?

: Malory and the others turned the story of Arthur this
: way and that. They have left us with variations on a theme, *:*
: and we listen, trying to hear the original melody, and to
: judge how well they interpreted it.

: Alas ! our time lacks insight. Our Society does not *:*
: regard the Matter of Britain as highly as the Angevin *:*
: Empire did. It no longer inspires us with a sense of our *:*
: ancestry, because we have turned our backs to the past.
: The change was apparent in Milton's day: he thought of
: writing an Arthurian epic and wrote "Paradise Lost". *:*

: Even so, Satan has all the best lines. There seems to
: be a Loki in every high epic. If Milton had written the *:*
: intended "Arthur of Britain" Lancelot would have up-staged
: everyone else. We should investigate him with the lens of *:*
: Sherlock Holmes.

: One medieval account calls him the son of King Ban of *:*
: Brittany. A water-sprite named Ninien stole him as an in- *:*
: fant, plunged him into a lake and reared him there until
: he was 18 years old, when he began his life on earth that *:*
: led to the death of Arthur. This was the plot of Ninien,
: alias Vivien, mistress and captor of Merlin: alias Morgan *:*
: la Fay, Merlin's former pupil, Arthur's sister, sorceress
: and sea-spirit. Her dossier makes purid reading. Her dis- *:*
: closure of the affair between Lancelot and Guinevere may
: also be noted. *:*

: Such a tale is not to be taken at face value. It is one *:*
: man's idea of how a powerful king like Arthur, who seems to *:*
: have everything on his side, might be checked by the forces
: in those around him. And these are not really magical. They *:*
: work themselves out on a human level, in terms of human
: beings; as much so as the last great play of Shakespeare *:*
: does. The action of "The Tempest" takes place on an enchant- *:*
: ed isle, and concerns magicians, monsters and magicians and
: elementals, but the plot is about more mundane people, con- *:*
: cerned about their dealings with each other.

: If we select for examination the character of Ninien the *:*
: water-sprite, something about Lancelot and his role in
: Arthur's downfall can be seen. tales of water-spirits and *:*
: their dealings with men are plentiful. They warn men of
: danger, offer them gold, grant them eternal life. They ask *:*
: no reward. Perhaps they are a man's fantasy of an ideal
: woman: "If I met the right one there is nothing I could not *:*
: achieve." A man who does not do as well as he could like
: might thus console himself. *:*

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The sea-women differ from their sisters of the inland
meres. They are tricky, they have no souls, and can only
survive death by marrying a man. When they have done so,
they are indifferent to him. They may leave him after a
while. When luring him, they have no scruples. If he is
a sailor, they lead him to death in Davy Jones's Locker,
where sunken treasure is kept.

A cynic might say that this illustrates the differ-
ence between a man's ideal partner and the wife that he
gets. But it is the difference between the tranquility of
a lake and the dangers in winning treasure, or fish,
from the ocean. Seas and lakes are both store-houses, in
whose depths riches lie like gold in a bank vault.

No matter how severe a man's life is, he can always
reflect that a way to change it exists underwater, if he
could but reach it. There are riches in store, either
Aladdin's Cave or some other form of hidden treasure.
The modern equivalent is winning the pools; riches under
water, once again.

Wealth under water is like lager laid down to mature.
It grows in strength until it can break down nations.
Esoterically, water is the means by which the force of
fire is tamed into earthly channels. The American Indians
failed to realise this, and the white man's Fire-water
was their downfall.

Lancelot of the Lake, in this view, was the downfall
of Arthur because he was the agent of a water-spirit, the
only elemental that could oppose the fire of the king. The
symbol of Arthur is his sword Excalibur, and a sword is
the fire weapon. Excalibur came out of a stone (Earth) and
went into a lake (Water). Only water could control it.

All that this means is that a medieval poet knew that
if a situation arises where one of the four elements pre-
dominates, it can best be opposed by its opposite. Not a
very profound conclusion? But it is! It is not always
realised that the Four Element theory of nature, still
widely held in the period when the Arthurian cycle was
being developed, had a considerable influence upon it.

The modern school of literary analysis of the Arthur-
ian cycle owes a great deal to the work done at Manchester
University, of which I am proud to be a graduate. If one
refers, for instance, to Bogdanow's "The Romance of the
Grail" (M.U.P., 1966) a curious fact becomes apparent
between the Vulgate cycle, circa 1230, based on, but not
wholly by Robert de Boron's earlier work, and the Post-
Vulgate cycle, formerly called "pseudo-Boron", and prob-
ably by several French authors.

This fact is the growth of emphasis on Merlin,
Lancelot, and incidents connected with water. The origin-
al Arthurian story, with its fairly straight-forward
development, splits off into a host of anecdotes, put-
ting one in mind of results obtained from a psychologist's
free-association tests. It is as if the story has acted
like a catalyst dropped into the Anglo-Norman society of
the time, causing all sorts of buried tensions to be
released. The most significant, to my mind, is the growth

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of emphasis given to Lancelot at the expense of Arthur.
 A true myth-making process can be seen at work. The orig-
 inal Arthurian theme of a Celtic "lost cause", where the
 hero goes down in glory with a mystical promise of a re-
 turn is altered into a TV producer's soap-opera of illicit
 love and royal intrigue.
 Put in those terms, yes, it is corny. But it may well re-
 present a poetic expression of something deep in the nat-
 ional psyche of that time which was struggling to re-
 assert itself; perhaps the conflict between Norman and
 Celt, and the way each one felt. We cannot do more than
 draw attention to it. It would need someone who is a cross
 between Jung and Tennyson to do it justice.

*** BOOK REVIEW

GLASTONBURY --Ancient Avalon, New Jerusalem.
Ed. Anthony Roberts (Zodiac House) £2. 70.

Anybody interested in alternative views of this hallowed site should read this book, a useful detailed summary of some of the varied speculations concerning an area rich in Arthurian associations. Even if you don't agree with all that is said, you should at least stand to gain some understanding of what it is that draws free-thinkers and other heretics to Glastonbury !

Pendragons have the added draw in that regular contributors to this magazine are represented here (Jess Foster, John Michael, Patricia Villiers Stuart) as well as long-standing correspondents such as Jan and Tony Roberts, John Michell, Kenneth Knight et al, all bringing the fruits of long research and deliberation. The other writers are all established contributors to other similar magazines: Nigel and Ann Pennick, Donald Cyr and Mary Caine.

Certain common subjects are covered: The Abbey, of course, :*: Zodiac Temples, legends, geometry, history; though each :*: article is not exclusive of other areas. Regular readers :*: of this magazine will know the sort of ideas and inform- :*: ation to expect, some of it highly factual, some rather :*: more poetic, most of it (to me at least) quite fascinating. :*: Given the added attraction of some two dozen or so illus- :*: trations (the majority original to this book) this is a :*: publication that deserves the appellation given by John :*: Nicholson in his preface: "a labour of love". Please try :*: to show your appreciation in the usual way ! :*:



Zodiac House Publications, 7 Hugon Road, Fulham, London.



Our November Week-End having passed off happily,
another similar one is being planned for the
week-end of March 5th-6th. when we hope to have
with us Mrs. Beamon from Cambridge to talk about
Templars and Temple Churches; also Marke Pawson
from Exeter to show us slides of Egyptian Temples
and explain their measurements. If you think you
may be able to come to Bristol in March, please
let us know in good time so that we can arrange
for your accommodation.

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FROM OUR CORRESPONDENCE:

+==+ From Michael Benkert, London, W.3. +==+

+==+ Incidentally, I was interested to read the article in
the magazine which suggested a connection of the letter N
with water; it reminds me that the ancient Egyptian hiero-
glyph for water was three wavy lines thus:  and these
represented in sound the letter N. When water itself was
referred to, the three lines generally appeared, but when
the letter N itself was used, as in a cartouche of the name
of a Pharaoh, as part of a word, only a single wavy line
was used:  The use of this letter N in connection with
water may have given use to the name of the river Nile,
appropriately, but this usage is largely Egyptian.

+==+ In Babylonian scripts, the sign for water was also
three wavy lines, but these represented the sound of the
letter A. In Hittite script, the letter A also represented
water, but the three wavy lines were replaced with a water
pot shown:  or more simply sometimes: .

+==+ The syllable AN in Hittite and Asian usage meant a
god. NU was used to mean a king or lord. Hence ANU suggests
a kingly god of fairly elevated status. The Babylonian god
of the oceans and the deep waters was EA, the father of
MERODACH and the controller of the great floods. So his
daughter ANU would appropriately be a water goddess and the
progenitor of the mere maidens and ondines, always assuming
that these entities were other than myths and legends. NINA
was a goddess whose name comprised the syllables NI, mean-
ing reverence, and NA meaning to go forth, in the Akkadian
and Hittite usage.

+==+ The combination of the two water syllables A and N to
form the names of water gods seems to point to the fact
that the Babylonians and the Egyptians were familiar with
each others languages and perhaps combined the two to avoid
confusion or even disputes in religious matters.

+==+ Incidentally, the Hittites worshipped the god SET,
the Egyptian god who slew Osiris, so one legend has it, by
persuading his brother OSIRIS, his brother, to lie down in
a sarcophagus "to try it for size" as it were, and then
slammed the lid down on him, fastened it down and launched
the coffin on the Nile, where understandably, OSIRIS drown-
ed. The sarcophagus finally drifted ashore at Byblos, the
story goes, and ISIS came in haste and rescued it, taking
the corpse of her husband back to Egypt got proper burial.
This infuriated SET, who then appeared again, dismembered
the body and threw the pieces into the Nile, from whence
ISIS again rescued all of them with the exception of the
head, which was never found; this time however, the place
of burial is unknown but thought by some to be at Abydos.

+==+ Sir Henry Layard, in his book "Babylon and Nineveh"
(1853) discovered a wall bas-relief of what may have given
rise to all these legends. This showed DAGON the fish god,
emerging from the Erythrean seas with the body of a fish
combined with the body of a man, and from whence he taught
the Chaldeans astronomy and mathematics so that up to the
time of Alexander the Great, they were considered the in-
tellectual leaders of their age. The Egyptian god THOTH,

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symbolised by the Ibis bird, did the same for the Egyptians teaching them mathematics, literacy and magic; afterwards the
 Greeks called THOTH HERMES TRISMEGISTUS, and his name appears frequently in our European speech in various forms.

Water has always played a big part in the associations of divinities with mankind, and baptism is as always a significant ceremony in Christianity.

From John Brooke, Worthing, Sussex.

We learn from Dr. Scott Littleton (whom God preserve) of the Occidental College that, circa 150 AD, a Roman Commander, one Lucius Artorius Castus by name, applied to MARCUS AURELIUS (who became Emperor in 161 AD) for some 5,500 Sarmatians, who had been captured in Hungary, to accompany him to Britain. It seems that the gallant Castus had been appointed to some command in North Britain as part of the garrison of the Wall. He goes on to state that these troops were Cataphracti. It must be presumed that he was not referring to cataphractarii as these did not appear till many years later. Presumably these horsemen were the fore-runners of the famous Hungarian Hussars; in other words, they were light cavalry.

Presumably these Sarmatians had become Foederati and were officered by their own officers under a Roman commander. Dr. Littleton goes on to inform us that these men were so impressed by their commander that subsequent commanders were known as "the Artorius". This rank, similar to that adopted for the early Emperors, continued until the late 5th century. Then the commander of the British forces was known as the Artorius; hence Arthur of legend.

Let us examine the above statements in some detail. First, did Castus receive his foederati? There is no trace in the DO of such a body of troops operating on, or near, the Wall. (DO stands for Dignitate Occidentalis and was the "Army List" of the periods mentioned.) Secondly, such a large number of specialist troops (almost Legion strength) would never have been permitted to operate together in the same location. It would have been contrary to Roman policy -- for obvious reasons. Thirdly, such a large body of cavalry would not have been required in the district mentioned. It is possible that a number of units, in squadron strength, would have been posted at the major forts on the Wall as part of the Regular Legions. A similar state of affairs existed on the Frontier of India. On the Baluchistan-Indian sector only one cavalry regiment was employed (a second being within call); throughout the whole of the North-West Frontier Province only one brigade was stationed, numbering three regiments. As in the case of Hadrian's Wall, the main garrison consisted of infantry and artillery. In the case of the Wall garrison cavalry would have been required only to pursue such Picts as had been repelled by the infantry. It can, therefore, be safely assumed that no such large body of these foederati were attached to the Wall.

Regarding the use of the name "ARTORIUS" to indicate their chief leader; this, surely, is absurd? "Castus's Own" perhaps (Cataphracti Casti) but certainly not Artori. Assuming that these troops were cataphracti, though it is thought that they were scutarii, there is no trace of such a unit or formation in Britain at the time of Theodosius's expedition. The only cavalry regiment specifically mentioned is the Scutarii AURELIACI. This regiment never appeared on the rolls of the Roman Army before then and is shewn as joining Theodosius on his arrival. It is thought that this unit was the household bucellarii of the Aurelianus

family at the time of AMBROSIUS the first (father of Ambrosius the Great) and, as in the state of the Eastern Empire, was incorporated into Theodosius's force for the duration of hostilities. It then reverted to its normal duties, subsequently being employed in the overthrow of Vortigern. It is interesting to note that this same unit remained on the strength of the Roman Army until the final evacuation of Britain in 420 AD. See the DO and Professor A.M. James's monumental work, "THE LATER ROMAN EMPIRE".

To sum up then; there is no trace of a foederati cavalry formation being stationed on the Wall. There is no record of any unit, whether Cataphractii or Scutarii, bearing the title of Castus. Artorius or even Aurelius from 150 AD to 420 AD stationed in Britain or anywhere else. While it is possible that some Sarmatians entered the Roman service and were posted to Britain, it is surely quite impossible that the name of their commander would have been retained in Britain for over 300 years and regarded with such esteem that it became the nucleus and its final commander the Comes Britanniæ of the force engaged in their struggle with the Saxons. I fear that the good Doctor has started a "red herring" !

From Derek Brown, Newcastle.

...You ask about Ribchester. This is in the Ribble Valley North of the A 59 between Preston and Clitheroe. According to the 5th century list of Imperial Officials known as the Notitia Dignitatum it was called BREMETENNACUM and was occupied by a cuneus (cavalry regiment) of Sarmatae. I must add, though, that it is at least a hundred miles from the nearest point on Hadrian's Wall. I know nothing about the history of the site, but from the map it seems to stand on the main road from the Legionary HQ at Chester to Carlisle (Roman equivalent of the M6) and at a point where another road branched eastwards across the Pennines to York, the other Legionary HQ in the North. Incidentally, I see the author favours the idea, which has long appealed to me, that Arthur was a title rather than a Proper Name, and that the Arthur whose existence most historians now accept and investigate (e.g. Leslie Alcock) was one of them.

From Julian Hardy, Suffolk.

...The article asks where Ribchester is, and I expect that by now several people must have written in to say it is in Lancashire: Grid Ref. SD6434 on the River Ribble near Preston. The site (Bremetennacum), I believe, has its own museum.

From Michael Warris, London.

Q. Why does the Alchemist's hat point backwards when all the other caps point forwards ?

A. (and Q) Why do witches wear such impractical tall hats ?

Witches wear their hats to keep their heads up during the whirling dances. (As a child I was told that when a witch's hat touched the ground she lost her power.) By keeping her head up and her spine rigid, she could go into

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a trance without collapsing with giddiness.

+==+ Now, Mithras Bull-Slayer and all the rest were men of +==+
action and gods of the daylight, looking up to the sun.
+==+ Their followers wore their hats forward to keep their +==+
heads up and their eyes on Heaven. The Alchemist is a
+==+ loner, a man of the darkness, or night-worker. His head +==+
is bent towards earth, over the laboratory bench or the
books.

+==+ From Bob Craig, Somerset. +==+

+==+ With reference to my article, extracts from which
appeared in the last 'Pendragon': the editor asked
+==+ whether the people of Ireland and Brittany were Celts. +==+
(The Editor now very much regrets that her interpolation
could have been so misunderstood !) Yes, predominantly
+==+ they are. The Irish were Celts who reached Ireland dir- +==+
ect from the mouth of the Loire. The Bretons are Britons
who were probably settled in Armorica as part of Roman
+==+ policy, plus Britons who fled from raids made by Scots +==+
(i.e. Irish pirates) on Dumnonia.

+==+ My article, however, was about the people of Britain +==+
not the people of Ireland or Brittany. Most Britons are
of the tall, blue-eyed, fair-haired Celtic type described
by Caesar. The replacement of British by the English
+==+ language has been a gradual affair. There is evidence +==+
that British was spoken in Dorset, Somerset and Strath-
clyde during the medieval period. It was spoken in Corn- +==+
wall as late as the 18th century. It is still spoken in
Wales. Whether we can say that British has been replaced
+==+ by English is debatable. While modern British has devel- +==+
oped quite regularly from ancient Brittonic, modern
English bears little relationship to the Germanic language
brought to Britain by the English in the 5th century.

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* MANY THANKS TO ALL THOSE KIND MEMBERS WHO
SENT US CARDS AT CHRISTMAS. THEY WERE
MUCH APPRECIATED. IT WOULD BE NICE TO
REPRODUCE SOME OF THE CHARTS AND ILLUS-
TRATIONS THAT WERE SPECIALLY PRODUCED
FOR US BUT TECHNICAL DIFFICULTIES PRE-
VENT THIS. THEY HAVE BEEN ON VIEW AT
MEETINGS SO THEY HAVE BEEN ENJOYED BY
ALL BRISTOL MEMBERS.

+''+ INTERPRETATIONS OF THE TAROT +''+

+''+ Philip Rasch, who sent us the story of the Sarmations, +''+
has been kind enough now to send us a page from another
publication, GNOSTICA, Vol. 5. 1976. The article is
+''+ written by Stephen Abbott McCaully and we give extracts
herewith:

+''+ There are many authors who have written books about +''+
the Tarot without mentioning Arthurian aspects, while a
number of others have dealt with this topic to some ex-
+''+ tent. Arthur E. Waite, in his 'The Holy Grail' identifies +''+
the four suits of Tarot with the Four Hallows of the
Grail.....W.B. Yeats said that the Four Hallows or Four
+''+ +''+ +''+ +''+ +''+

Holies of the Grail legend and the Four Treasures of Ireland correspond to the suits of Tarot. The Four Pagan Treasures of Ireland predate the Grail legend and, to a Pagan of to-day, are more important as preChristian symbolism. The Irish Treasures were: the Spear of Lugh, which corresponds to the suit of Wands: the Cauldron of the Dagda, which corresponds to the suit of Cups: the Sword of Nuada, which corresponds to the suit of Swords; and the Stone of Destiny, Lia Fail, which corresponds to the suit of Pentacles....

Paul Huson, in his 'The Devil's Picture Book', equates the Green Knight of the Medieval legend 'Sir Gawain and the Green Knight', with the Emperor Trump. Mr. Huson also identifies the Green Knight with the Green Man, who is further related to Herne the Hunter and to Cerunnos....Huson relates the Death Trump to the ship which takes the newly dead to the Summerland of Life Eternal. This ship is the Coracle of Ceridwen, the same as the Bark of Morgan le Fay, King Arthur's Witch-Sister, that took Arthur over water to the Isle of Avalon after his last battle at Camlann. Huson compares the Star of Logres, the emblem of Arthur's Kingdom, to the Star Trump....

In Bill Butler's 'Dictionary of the Tarot', the suit of Cups is identified with the Holy Grail and the Cauldron of The Dagda and Ceridwen that granted blessings of inspiration and regeneration. The Grail is also the Cauldron of Bran, which brought the dead back to life. Mr. Butler tells us that Merlin, the Magician of King Arthur, has been identified with the Fool Trump by many writers.

Our thanks to Mr. Rasch for reviving this interest. There may still be some amongst our readers who remember our visit to Tintagel to film for the BBC, and the evening Geoffrey Ashe gave us his reading of the Tarot combining Dante and Arthur. Amongst our list of Recommended Book Titles we included Mrs. Merry's 'The Flaming Door' published by New Knowledge Books, much of which covers Arthurian legends as related to the Tarot. We recommend this book to new members.

THE ANTIOCH CHALICE

This will be seen for the first time in Britain at the British Museum's next big Exhibition, April 1st -- Oct.1st. The Chalice will be on loan from the Metropolitan Museum of Art in New York. This Chalice is steeped in legend and dates back to some time between AD 350 and 500. It has a decorative framework of grape vines and animals but it is the inner cup which is believed to have been used at The Last Supper.

The B M's own collection of gold and silver will be added to by loans from Russia and America, and will include plate, jewellery, medals etc. Also the Huntingdonshire treasure, dug up in a ploughed field in 1975.



FICTION

THE HIGH PRIEST (Continued)

By Steven Banks, R.N.

*** (The College had deliberated, journeyed to see the stones, prayed, fasted, and finally told the People that the Great Greystones must be fetched, and a monument created from them, no matter what the cost.) ***

*** The Wolli People understood the will of the Sungod spoken through his priesthood, and for a full cycle of nineteen years they worked to drag and roll and push and slide the stones; to pound them into shape, to lift them into their places as five trilithons based on an ellipse within a circle, and an outer circle of thirty stones with a continuous capping. ***

*** All this time the Bluestones, taken out of their circles, had lain idle, but within the sacred area. Indeed, said Merlin to himself, it was unthinkable that these holy things should ever leave the sanctuary, but what was to be done with them? That was his problem, and he alone must solve it. Moreover the problem was urgent: this coming mid-summer the sun and moon cycle of nineteen years would again be completed, and the customary high festival of dances and races in the Cursus must be held. It would be impossible to celebrate the occasion fitly with the Sungod's monument still in an unfinished state. ***

*** Four Bluestones had been lost one way or another on the journey from the far land, and one had broken while being shaped on site, so seventy-nine remained. If sixty were taken for a double circle outside the thirty Greystones of the capped circle, the best nineteen could be used for a small but elegant henge inside the Greystones trilithons. That was it! Merlin was impulsive and persuasive: the College of Priests agreed with his proposals and the work was put in hand. ***

*** The Bluestone henge was laid out quite easily, by scribing ellipses and circles from the centre, it being the innermost of all settings, but not so the proposed double circle, which was cut off from the centre by two huge ranks of Greystones. The only thing to do was to measure the individual position for each Bluestone from the back of its corresponding stone in the Greystone circle, but this was easier said than done. The backs of the Greystones were irregular, unlike the inner faces which had been carefully trimmed to lie on a true circle. Moreover the ground was bumpy, and sloped in places. Finally, the centre of the sanctuary not being in view the radial position could not accurately be found for the stones of the new double circle. ***

*** Aitu was in charge of the work, a young priest perhaps more notable for his godliness than his practical ability. As he and his assistants measured and marked ***

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+ and dug the holes for the double circle, working clock-
+ wise round the monument, he became depressed with the
+ difficulty of the task, which infected his companions.
+ The inaccuracies increased, so did their sense of fail-
+ ure. Breaking point was reached when they got right
+ round the circle, in sight of the first holes which could
+ now be seen hopelessly out of line with the pair they had
+ just dug. A quick conference was enough to decide that
+ Merlin must be told at once, and Aitu hastened away to do
+ so.

+ Merlin lifted his head as he came out of the hut, the
+ Blessed Axe held with reverence between the palms of his
+ hands. The old woman within had felt the cool bronze as
+ he had laid it on her forehead, and opened her eyes to
+ give him a look of gratitude. Then the light had gone out
+ of them, and her soul departed. Beside her body remained
+ the incense cup in which Merlin had burnt dried leaves of
+ cicely and rue for her shriving: it would be buried with
+ her for she was of royal lineage.

+ Musing on the comfort which he as High Priest was
+ sanctified to give the dying, Merlin's thoughts were dis-
+ tracted by the figure of Aitu, running to him between the
+ houses of Wolli Town, babbling an incoherent story of evil
+ magic directed against the Bluestones. "It is old Runa",
+ cried Aitu, "His spirit hates our Stones, and he has not
+ forgotten the destruction of the Great Mother Shrine. His
+ power will blight our crops, make barren our herds and
+ our people, just as he has twisted and ruined the Blue-
+ stone circles."

+ Merlin stood still, his face set, the Blessed Axe in
+ his hands, feeling the strength flowing from it. "This is
+ no occasion for panic. The Council shall know of it, and
+ decide."

+ That evening the Council assembled in the College
+ House, after every member had seen the circles which
+ were not circles, nor true spirals, but just a sad botch.
+ Some were for breaking up the Bluestones, or even for
+ taking them back whence they came: a few extremists cal-
+ led for the destruction of all the stone settings, and
+ the restoration of the Shrine of the Great Mother. To-
+ wards dawn the proposal of Merlin was at last agreed,
+ that the best of the Bluestones should be set up as a
+ simple horseshoe within the Greystone trilithons, and the
+ remainder as a circle within the circle of Greystones.
+ Moreover, to propitiate Runa, part of the broken Blue-
+ stone should be deposited in his burial barrow, the place
+ of which had been recorded in the priestly sagas; the re-
+ mainder of this stone to be broken into small pieces and
+ scattered within the sacred area.

+ So it was done, and the great wrath of Runa must have
+ been satisfied, for the Wolli people worshipped undisturbed
+ in their sanctuary while many cycles of years passed. As
+ to Merlin, however, it was generally believed that the
+ vengeance of Runa did fall on him because he sickened and
+ died very soon. The Wolli People buried him with great
+ honour deep beneath a barrow near Stonehenge, his beaker
+ in his hand and his bronze dagger at his waist. They

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prayed that he might so remain for ever, but Runa's last act of retribution was to have Merlin's burial place discovered, and you can see his bones, and beaker, and dagger, all in the Salisbury Museum.

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C O M Y N ' S C R O S S

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By Derek Brown.

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"Several legends of King Arthur still linger in Northumberland. Tradition more especially connects him with the wild and romantic moorland stretching north of the Roman Wall. Sewingshields Crag is said to have derived its name from the Castle of the Seven Shields which stood at its base.... This tale is a memory of the days when the king was in the height of his fame and glory. The legend runs thus: Cumming, a northern chief, hearing of the splendour of Arthur's court, one day paid the king a visit (i.e. at Sewingshields Castle) and was kindly received. When he set out on his homeward journey, Arthur presented him with a golden cup as a token of friendship. The king's sons coming in, and hearing how the stranger had ridden forth with one of the great treasures of their house, set off after him and demanded the return of the cup. Cumming refused to give up the cup which was a token of friendship, and was slain while defending it. A monolith, known locally to this day as Cumming's Cross, is said to mark the place where he fell, some two miles north of Sewingshields. At one time no doubt it stood erect, but now it lies full length among the bents on a hillock, looking down on the little grey Hallypike Lough."

The Northern Counties Magazine, January 1901.

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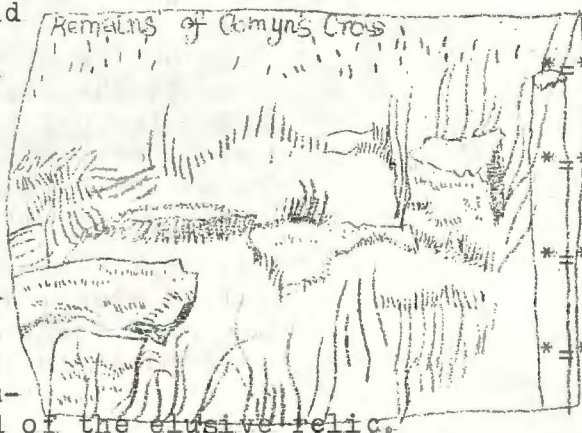
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Cumming's, or Comyn's, or Cumin's, or Kimmin's Cross appears on most large scale maps, including those contained in The A A Book of Country Walks and the Handbook to the Pennine Way, as if it were a prominent landmark that walkers could use. Nevertheless, on my previous attempt to find and photograph it last year I had been totally unsuccessful. So, on a bright warm September morning I caught the Roman Wall Tourist Bus from Hexham with the 2½" O.S. map of Black Fell in my pocket, and got off at the National Park Information Centre at Twice Brewed. Though friendly and interested, no one at the Information Centre had even heard of the elusive relic.



I set off up the lane from the Twice Brewed to Steel Rigg, where a large car park has recently been provided for the benefit of tourists visiting Hadrian's Wall. The Pennine Way here runs alongside the Wall, and I struck out along the Way eastwards, in the direction of

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Housesteads Fort. Half of the tourists who park at Steel Rigg turn back at the foot of Peel Crag; if you climb the Crag, and then walk another half mile, you can still be alone even on the finest day at the height of the season. I walked, scrambled and climbed - this is Wall country at its most uncompromising - in the company of curlews, pipits, wheatears and a few sheep -- with some of the most magnificent views in England: heather-covered moors and the Border forests to the north, with the Scottish hills in the distance; the Whin Sill and Hadrian's Wall to the East; to the south the Tyne Valley and the North Pennines beyond, and way over to the West, under the banks of cloud, the hills of the Lake District.

Just before Housesteads the Pennine Way leaves Hadrian's Wall and heads north for the Border Forests. Before you reach the trees you pass near the Bloomlee Lough, at the bottom of which is said to be a vast treasure from Sewingshields Castle, and now on the eastern skyline stands the strange shape of Sewingshields Crag where, among the weird columns of dolerite, there is a cave where Arthur sleeps with all his court. The Pennine Way passes through one stretch of forest - quite a different environment, still, dark and close - and then emerges again to cross Haughton Common. Where it enters Wark Forest to head for the North Tyne Valley, I left it and followed the edge of the Forest eastward for a quarter of a mile.



I had now reached the point where a barely-perceptible path enters the forest -- the exact spot where -- according to the 2½" map -- "Kimmins Cross" should stand. The landscape here is extraordinary: standing on a ridge, one is confronted to east, west and south by a huge tract of open moorland, wild, bare and lonely, the whole dominated by the Whin Sill two miles to the south -- that strange geological up-thrust which crosses the country and provides some of its most spectacular scenery. Here is a dreamlike quality - solitary, inhuman, bleak even on a warm day; there is total silence, except for the wind in the grass, and yet there seems to be an almost inaudible singing, wild and sad. I know of no place which impresses me so much and disturbs me so deeply. It is a cold landscape, ancient and haunted; it has a secret which I also know, but cannot remember.

And Comyn's Cross? I searched in the long, rough grass and found one upright stone, about a foot high, and round it about half-a-dozen more large stones lying flat and almost overgrown. It was impossible to tell which stone had originally stood where, and whether there had ever been a shaft and a head, or how tall the monument may once have stood. A sad and ruinous state for a proud and legendary monolith yet even as I stood trying to feel melancholy over a few scattered stones the magnificent and awe-inspiring view which the spot commands forced itself on my attention and dominated my mood.

I set off southwards over the difficult terrain

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_	following no path this time but heading for Sewingshields		
_	Craggs. I passed Halleypike Lough and visited the Stone		*_*
_	Circle which stands on a little rise overlooking the grey		
_	waters. It consists of seven or eight low stones, some		*_*
_	almost hidden by grass - a small and inconspicuous circle,		
_	but again it is the setting which gives the lasting im-		*_*
_	pression; King's Crag and Queen's Crag to the west - more		
_	Arthurian memories held by this place - and Sewingshield's		*_*
_	Craggs almost overlooking the spot. I continued via the site		
_	of Sewingshields Castle - of which not a single trace re-		*_*
_	mains - down to General Wade's Military Road where I caught		
	the Tourist Bus back to Hexham, and from there the train		*_*
	for Newcastle.		
_	But this strange place, which contains within a few		*_*
	miles a long stretch of Hadrian's Wall, the site of one		
	of Arthur's castles, a stone circle, Queen's Crag and		
_	King's Crag, the remains of a monument erected by Arthur		*_*
	himself, and a lake with a vast treasure in its depths --		
	how many Borders meet here? Old maps, before the Union of		
_	the Crowns, call it Debatable Land.		*_*
	'O wearily their slain they bore		
_	Across the dusky girding fields !		*_*
	And joyance entered never more		
	The Castle of the Seven Shields.		
_	And who for feast would fill the cup		*_*
	With yellow wine or wine of red,		
	Would see the live blood welling up		
_	As if the lifeless metal bled !		*_*
	King Arthur mourned through all his days		
_	The Strange Guest who never came		*_*
	From out the Desolate Northern Ways		
	With streaming hair that shone like flame.		
_	And oft he cried when April brought		*_*
	Her glittering days to golden noon,		
_	"Shall we not meet, when earth is naught,		
	In the white places of the moon ?"		*_*

	W.W. Gibson	
_	from the long poem on the subject of	*_*
	Comyn's Cross that appears in the same	
	number of the Northern Counties Magazine.	

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D R A G O N P O W E R

+:+	By Marke Pawson.	+:+
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+:+	This is an account of the way in which apparently ran-	+:+
	dom reference to several different books seemed to con-	
	nect people and events in history and mythology and the	
	places associated with them in a rather surprising way.	

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ILLUSTRATIONS IN THIS ISSUE BY C. POLLARD AND
C. LOVEGROVE. COVER BY C. LOVEGROVE.

These links seem to cast a new or different light on some aspects of the past.

It started with Laurence Temple's book, 'The Shining Brother'(1) This had been lent to someone else and I happened to pick it up and saw a reference to Glastonbury and Joseph of Arimathea. This led me to read again Bligh Bond's 'The Gate of Remembrance'. (2) My copy of this book, long out of print, was bought by my grandfather when it was first published in 1918. Most of it concerns Glastonbury Abbey and its history, received in the form of automatic writing. There were other communications, however, which were "intrusions, pointing with increasing definiteness to the nature of that which we were warned to anticipate(3) He gives one example of these other communications: "...For greater things will rise into being --great nations and great ideals. We work for it. Be willing, and strive not against the tide. Up on the crest and prosper. All will work for the best...the spark will live through the rains and re-light dead fires, fire which is still fire, but with purer flame. We cannot hasten the time, but it is sure and is not delayed. You are between two influences. Earth and spirit mingle not. Losing earthly grasp leaves you without earthly support. Hold fast to earth's duties. Work as men for man's meat. Keep open ears for spiritual help and whisperings. Assimilate and combine both forces. Stand in the market place and cry your wares, but listen for the still small voice in the silence of your chamber. Work in the sun. Listen in the starlight"

Later, on page 102, Bligh Bond mentions receiving "vague pencillings, and several lines of quite undecipherable script, the only two words legible being CONSTANTINUS and JUSTINIAN. The two Roman emperors with these names were both significant figures in the early history of Christianity. Constantine made it the official religion of the empire and Justinian pronounced the doctrine of reincarnation a heresy. Jeffrey Iverson's book, 'More Lives Than One' (4) which is based on recollections of former lives under hypnosis, gives a lot of new information about Constantine's early life in Britain at York and St. Albans.

Following this passage of undecipherable script the writing which Bligh Bond received cleared up. "...who followed the Phoenician keels to far-off isles of the sea whose treasure was great; whom Phaedrus took in his ship to seek for safety and merchandise in one. Phaedrus gained much tin, and left him on these shores, a prince among them, marrying Yseuguilt their princess, and they the forebears of a royal line. (Of) the countries of the Iberi and Kymri they sat upon the thrones, and gave the world the Name that lives in all the nations.

"Who am I ? One that sojourned with them from Capernaum through the isles of Greece and past the straits which Pharos lighted in stormy seas and black rocks where the metals be.

"North, the settlement of Tintagella: south, the river mouths, and inland to the forest-lands and the marshes where the rising of the sun. There builded he a temple such as was of old in Judah, and there he reigned. Thus

was I, O man ! my name Phocis the Mariner."

Bond thought that the temple was built in the place of that name on the edge of Bodmin Moor, but the mention of forest-lands and marshes suggests Glastonbury. The best harbour between Tintagel and the Camel is at Port Isaac. A bearing from here to Glastonbury is at 67 , which would be the position of sunrise at the beginning of May and the beginning of August. Such a line forms a well-marked ley from Port Isaac. It passes through Moon's Park, which is half a mile south west of Delabole; Delabole church; a tumulus at Bath's Plot, at map reference 135870, which is at the top of a hill at a spot height of 1001 feet, by the junction of the A 39 Bideford to Camelford road with the A 395 to Hallworthy and a class 3 road from Bray Down to Ferrabury and a tumulus at Tregrey, at 179890. It also passes through the site of a pre-historic stone at Slaughter Bridge, near Camelford Station. At the Glastonbury end it passes through Middlezoy and over Priest Hill.

Duncan, in his book 'Devon and Cornwall', page 166, remarks on the extraordinary fact that Port Isaac is connected with the legends of both Arthur and Tristan and Isolde. It seems likely that the Yseuguilt in Bligh Bond's script was Isolde. Was Tristram the passenger on the Phoenician's boat ? The association with Arthur and the round table connects the myth with the zodiac and therefore with Glastonbury. Was the "temple such as was of old in Judah" Mrs. Maltwood's Temple of the Stars, the Glastonbury zodiac ?

Duncan remarks on the resemblance of both Arthur and Tristan to St. George, in that they all slew monsters. At the end of Bligh Bond's script the source refers to himself as "Phocis the Mariner". This could be a reference to his origin in Phocis, a state in ancient Greece. It was here that Apollo slew the immensely strong Phorbas, who was preying on pilgrims, a deed of the type carried out by Arthur, Tristan and St. George. Apollo also killed Python in order to establish his shrine at Delphi. This really means that he gained control of the Earth Power, symbolised by Python thrashing about among the trees after Apollo had mortally wounded it with one of the arrows which Hephaestos had forged for him. The dead body of Python was placed beneath the oracle at Delphi, that is the tamed Serpent Power was located there. The relationship between serpent and dragon is confirmed in Christian symbolism, for example at Chartres. Over the north door of the cathedral Moses is shown holding a tablet out of which rises a pillar with the body of a winged serpent coiled around it. (5) The tablet has the same shape as the apsidal plan of the choir at Chartres, 'apse' being a pun on 'asp', a kind of snake. It is also the shape of the omphalos stones found at Delphi and other oracle centres, which Robert Temple discusses in "The Sirius Mystery". (6)

This brings us back to Glastonbury. The Tor is one of the major centres of Serpent Power in Britain. Arthur is the British Apollo whose hunt of the Wild Boar, the search for the Twrch or Truth, the 'tour' of the Templars, (7) is the path of initiation, in following which the dragon must be slain.

1. Laurence Temple, Psychic Press, 1970.
2. Bligh Bond, Blackwell, Oxford, 1918.
3. Loc. cit. page 42.
4. Jeffrey Iverson, "More Lives Than One ?",
Souvenir Press, 1976, Chapter 6.
5. Louis Charpentier, "The Mysteries of Chartres
Cathedral, R.I.L.K.O. between pages 32 & 33.
6. Sidgwick and Jackson, 1976, Chapter 5.
7. Charpentier, loc.cit. page 44.

N O T E

*** Will members visiting the Festival at Olympia ***
*** please wear Pendragon badges if possible. ***
